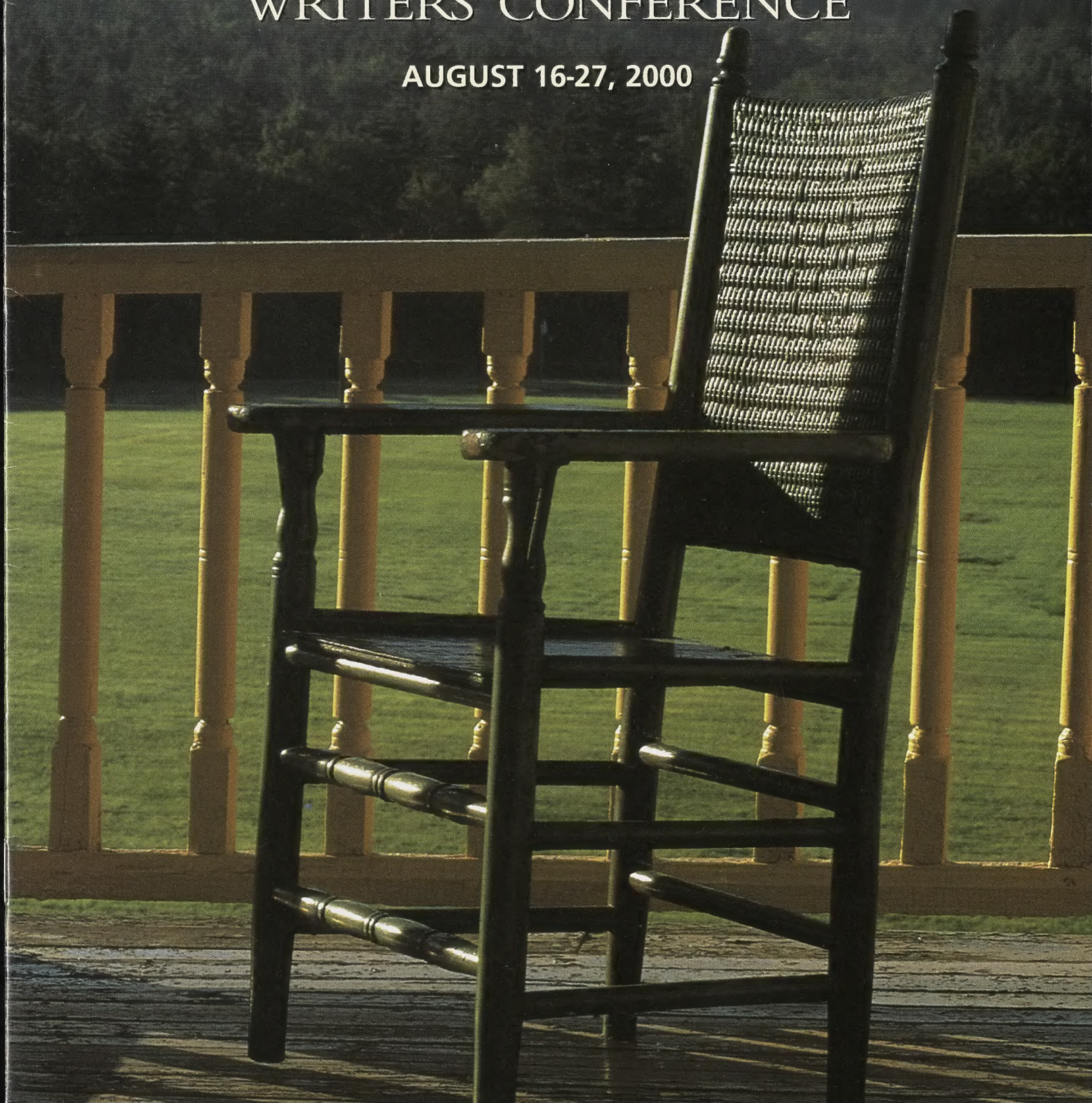


Bread Loaf

WRITERS' CONFERENCE

AUGUST 16-27, 2000



75TH ANNIVERSARY SESSION

The Bread Loaf Writers' Conference

August 16-27, 2000

ADMINISTRATION

John M. McCardell, Jr.

President of Middlebury College

BREAD LOAF ADMINISTRATION

Michael Collier

Director

Devon Jersild

Administrative Director

Carol C. Knauss

Administrative Coordinator

ADMISSIONS BOARD

Michael Collier, Hugh Coyle, Devon Jersild, Carol
Knauss, Ernie McLeod, Don Mitchell, April
Ossmann, Jodee Rubins, Chris Shaw

Visit Bread Loaf on the internet: <http://www.middlebury.edu/~blwc>

For further information, please contact:

Mrs. Carol Knauss

Bread Loaf Writers' Conference

Middlebury College

Middlebury, VT 05753

Office telephone and fax, until August 11:

802-443-5286

Fax: 802-443-2087

Office telephone, August 14-August 27:

802-388-7945

E-mail: <blwc@middlebury.edu>

Web site: <http://www.middlebury.edu/~blwc>

The Bread Loaf Writers' Conference is one of ten summer programs offered at Middlebury College. Others include the Language Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian, and Spanish; and the Bread Loaf School of English in Vermont; Oxford, England; Santa Fe, New Mexico; and Juneau, Alaska.

Middlebury College complies with applicable provisions of state and federal law which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability.

Photo Credits

Cover and principal
photography:

Edward Brown.

May Sarton p. 6,

Robert Frost p. 7:

David Rhinelander.

Toni Morrison p. 7:

Erik Borg.



Director's Note

This summer we celebrate the 75th anniversary of the Bread Loaf Writers' Conference and the remarkable vitality of one of America's most valuable literary institutions. The workshops, lectures, and classes, held in the shadow of the Green Mountains since 1926, have introduced generations of participants to rigorous practical and theoretical approaches to the craft of writing, and given America itself proven models of literary instruction. Bread Loaf is not a retreat — not a place to work in solitude. Instead it provides an active congress of diverse voices in which we test our assumptions regarding literature and seek advice about our progress as writers.

In August we will again welcome more than two hundred talented writers to the historic Bread Loaf Inn, along with our distinguished faculty, and many literary agents and editors from major New York firms as well as smaller agencies and presses. We will also take time to celebrate the Conference with special anniversary events.

Come prepared to join fully in the busy schedule and to enjoy the beauty of the wilderness setting. No one who has done so has failed to be inspired, encouraged, or changed by Bread Loaf.

I look forward to meeting all of you who will attend the Conference. Until then, I hope you will feel free to call Devon, Carol, or me should you have any questions.

Michael Collier

MICHAEL COLLIER
Director



From top to bottom:

Edward Hirsch, Shirley Hazzard, Michael Collier; a workshop break on the Bread Loaf lawn; contributor Anne Gray and C.E. Poverman.

Bread Loaf Writers' Conference



The Program

Writing workshops in fiction, poetry, and nonfiction are the core of the curriculum. Each faculty member conducts a small workshop, most often of ten contributors, meeting for five two-hour sessions over the course of the Conference. All participants also meet individually with their workshop leader to amplify and refine what was said in the workshop itself.

Faculty give lectures on writerly issues, and one-hour classes on specific aspects of craft. Readings by faculty and guests are scheduled in the Little Theatre throughout the day and into the night.

We offer many opportunities for you to inform yourself about the world of publishing. Early in the Conference, guest editors and agents give overviews of the industry, describing the functions of agents and literary editors, answering questions, and offering guidelines on how to submit book proposals and full-length manuscripts. You may sign up to meet with an editor or agent in small groups.

Magazine editors, publicists, grant specialists, and other guests offer a range of presentations on topics related to publishing.



The schedule varies, but most days look something like this:

7 A.M.	breakfast
9 A.M.	faculty lecture
10:10 A.M.- 12:10 P.M.	workshops/preparation time (alternating days)
1 P.M.	lunch
2:30-3:30 P.M.	craft classes
4:15 P.M.	reading or guest speaker
5:30 P.M.	guest presentation
6:30 P.M.	dinner
8:15 P.M.	reading
9:30 P.M.	coffee reception

Workshop meetings take precedence, but hikes, meetings with editors and agents, individual conferences with faculty, and other activities may be scheduled simultaneously with lectures and readings. With so many tempting options, Bread Loafers sometimes take a few days to realize they have to pace themselves.





Opposite page: A picnic lunch by the Little Theatre.

Above: Literary agent Miriam Altshuler and contributor Ernie McLeod.

Below: Contributors preparing for their workshops.



OUR GUESTS IN 2000 WILL INCLUDE:

Miriam Altshuler, Literary Agent, Miriam Altshuler Literary Agency

David Baker, Poetry Editor, *Kenyon Review*

Adrienne Brodeur, Editor-in-Chief, *Zoetrope*

Paul Elie, Editor, Farrar, Straus & Giroux

Esmond Harmsworth, Literary Agent, Zachary Schuster Agency

Amy Holman, Director, Literary Horizons, Poets & Writers

Andrew Krivak, Poetry Editor, *DoubleTake*

Fiona McCrae, Editor-in-Chief, Graywolf Press

Colleen Mohyde, Literary Agent, Doe Coover Literary Agency

Anton Mueller, Editor, Houghton Mifflin

Martha Rhodes, Editor and Publisher, Four Way Books

Denise Roy, Editor, Simon and Schuster

Jodee Rubins, Managing Editor, *New England Review*

Elizabeth Sheinkman, Literary Agent, Elaine Markson Literary Agency

Janet Silver, Editor-in-Chief, Houghton Mifflin

Carol Houck Smith, Editor-at-Large, W.W. Norton

William Wadsworth, Executive Director, Academy of American Poets

C. Dale Young, Poetry Editor, *New England Review*

My workshop and conference with Andrea Barrett presented me with a whole new set of hurdles regarding character that I can apply not just to the story workshopped, but to all my fiction. Additionally, all the readings, classes, and conversations just completely renewed my fervor for both reading and writing. I'm sure that, just as last year, I'll be riding this wave of inspiration clear through spring.

Merrill Feitell

New York City





Location

For those who enjoy outdoor life, Bread Loaf is ideally located at the edge of the Green Mountain Forest in Ripton, Vermont. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike up Route 125. The campus also offers many opportunities for recreation: volleyball and clay tennis courts, a softball and soccer playing field, jogging and hiking trails, and the bracing water of Johnson Pond. A beach at Lake Dunmore is twelve

miles away, and Lake Pleiad is a quarter-mile down the Long Trail. In nearby Middlebury you can find country auctions, antique shops, a state crafts center, a fine museum, a movie theater, and riding and golf facilities. The elevation at Bread Loaf is 1500 feet above sea level. From the west, the campus can be reached by turning off Vermont Route 7 in East Middlebury, taking Route 125 up the mountain. From the east, turn off Vermont Route 100 onto Route 125. You'll know you have arrived when you see the ochre-colored Inn and its cluster of cottages.





In her workshop, Bharati Mukherjee established a vocabulary for us; she managed to make her analysis of each story a lesson in craft. She has an incredible reservoir of knowledge and a mesmerizing manner. I would follow her and establish shrines.

*Anne Ursu
Minneapolis, Minnesota*

This conference helped me focus my goals for the coming year, plan for better writing habits, and an intelligent publishing strategy.

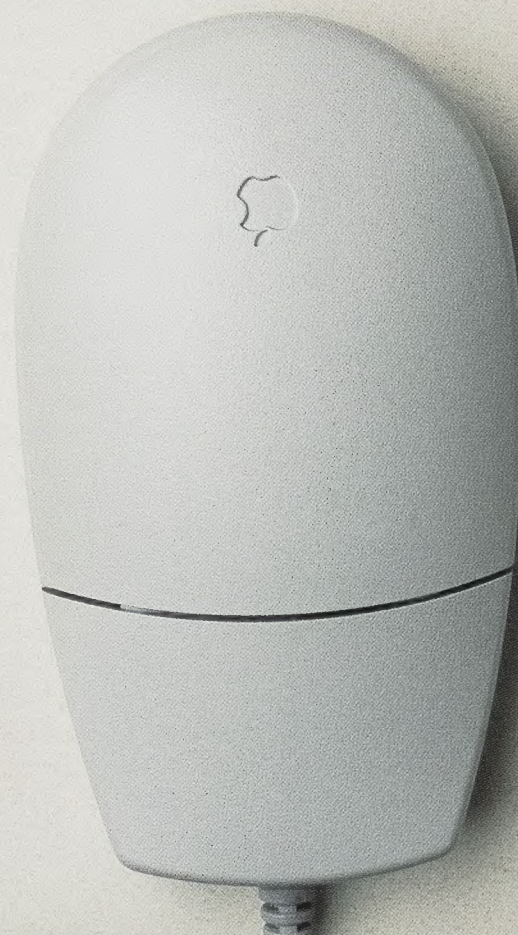
*Dan Gutstein
Washington, D.C.*

The craft classes in poetry fostered excellent conversations that continued throughout the conference. Tom Sleight's class on line breaks and Alan Shapiro's on syntax overlapped in a useful way; both described tools to embody a voice and the thought that travels through a poem. David Baker broke down various ways to look at metrical forms, and the handouts he gave us, including a bibliography, are helping me pursue the subject.

*Jennifer Grotz
Portland, Oregon*



Clockwise from bottom left:
A hayride on Treman lawn;
the Bread Loaf meadow, leading to the river;
contributors Anne Gray and Sylvia Staub.





History

Bread Loaf is the oldest writers' conference in America. Since 1926—a generation before “creative writing” became a course of study in educational settings—it has convened in mid-August at the Bread Loaf campus of Middlebury College.

Set in the Green Mountain National Forest in Ripton, Vermont, the land was acquired in the nineteenth century by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. He added a cupola and three-story wings to an existing Victorian farmhouse, and built a series of cottages to house his summer guests. Ultimately, Battell purchased more than 30,000 acres of forest and farmland in the mountains, and in 1915, willed all of it to Middlebury College. The College established a graduate school of English and American literature—still in session for six weeks every summer—and housed it on the Bread Loaf campus.

The impulse to establish the “Conferences on Writing” came initially from Robert Frost, who loved the inspiring setting. Willa Cather, Katherine Lee Bates, and Louis Untermeyer—all of whom taught at the School of English in 1922—also suggested that the campus be used for a writers' conference when it was vacant at the end of each August. The idea took hold. At Middlebury College's



request, the young editor John Farrar organized a teaching staff and program.

The writers John Farrar attracted to the campus in the first few years—among them Stephen Vincent Benét and Hervey Allen—helped establish the reputation of what came to be called the Bread Loaf Writers' Conference. They were followed by a long line of writers with established reputations, as well as writers in more formative years, for whom Bread Loaf was a source of encouragement.

The buildings at Bread Loaf have been modernized in the years since Joseph Battell stood near the horse-block, welcoming guests as they alighted from carriages. The old stage route up the steep pitches and hairpin twists of the Ripton Gorge has been paved. Despite concessions to convenience, the campus has changed little in the last half century. The old wood-shingled Bread Loaf Inn, the huge



Barn with its fieldstone fireplace, the outlying buildings with their porches and wicker chairs, the stillness of the surrounding forest—all are much as they were in 1926 when the Conference began.

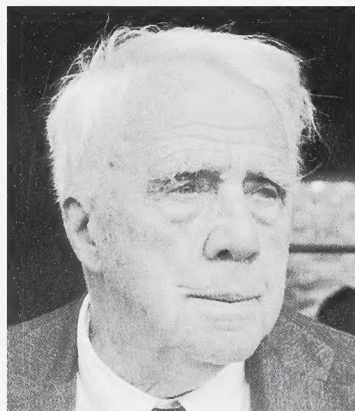
[Historical facts are taken from *The First Thirty Years* by Theodore Morrison and *Whose Woods These Are* by David Haward Bain and Mary Smyth Duffy.]



Bread Loaf has long attracted writers with established reputations. Stephen Vincent Benét, Robert Frost, John Crowe Ransom, Wallace Stegner, Josephine Johnson, Katherine Ann Porter, Archibald Macleish, William Carlos Williams, W. H. Auden, Isaac Asimov, Shirley Jackson, Ralph Ellison, and Robert Hayden are among those who have taught at the Conference. More recently, Howard Nemerov, John Gardner, Stanley Elkin, Anthony Hecht, Gail Godwin, John Irving, Donald Justice, Rosellen Brown, William Maxwell, Louise Glück, William Meredith, Maxine Kumin, Grace Paley, Mark Strand, Andrea Barrett, and Edward Hirsch have taught and lectured at Bread Loaf.

Most writers attend Bread Loaf before their work is well known. Carson McCullers, Eudora Welty, Theodore Roethke, Howard Fast, Elizabeth Spencer, May Swenson, Dan Wakefield, Anne Sexton, Joan Didion, Toni Morrison, Tim O'Brien, Rita Dove, Walter Mosley, Richard Ford, Carolyn Forché, Francine Prose, Linda Pastan, Amy Hempel, and Julia Alvarez are among the many writers who came to Bread Loaf early in their writing careers.

For a selected list of Bread Loaf faculty since 1926, visit our Web page, at www.middlebury.edu/~blwc.



Opposite page, top: 1940 Fellows, including Eudora Welty, John Ciardi (upper left), and Carson McCullers (lower right), with Louis Untermeyer and Director Theodore Morrison (center).

Opposite page, bottom: May Sarton, early 1950's.

This page, top: Robert Frost, "the Godfather of Bread Loaf," 1961.

This page, bottom: Toni Morrison, faculty 1976.

In his lecture Thomas Mallon spoke about fictional depictions of historic events, invoking Oliver Stone's duplicity vis-à-vis the Kennedy assassination. Hoping for clarification, and dreading it — did I deserve moral exile for my own fictional departures from received notions of historical fact? — I bearded Mr. Mallon. I came away from that conversation fortified by his luminous faith in the individual writer's imagination.

But the most wonderful thing about the Conference was the rich exposure to the work of so many delicious writers. As my husband said about a heavy box of Bread Loaf books he toted into our apartment, "Ah! Nourishment!"

Patricia Eakins, New York City





General Information

LODGING AND MEALS

Bread Loafers are housed on the mountain campus of Middlebury College, in the Bread Loaf Inn and its cluster of cottages and buildings. Most rooms are doubles and share a bath. We make every effort to ensure that roommates will be compatible, and in fact, some lifelong friendships have developed between Bread Loaf roommates.

All buildings are within walking distance of the center of the campus, but some are farther from that center than others. We ask admitted Bread Loafers if they plan to bring a car, so we can arrange accommodations suitably. A list of local rentals is available to those who prefer off-campus housing; we endorse neither those properties nor the terms of their rentals.

Meals are served in the dining room of the Inn. There's a well-stocked salad bar, and vegetarian options are available. Bread Loafers who live off-campus may pay for individual meals in the Inn; there is also a snack bar in the Barn.

Bread Loaf is a smoke-free campus. Vermont State Law prohibits smoking in any building on campus, including dormitories.

THE LIBRARY AND "APPLE CELLAR"

The Davison Memorial Library at Bread Loaf hosts a collection of literature, reference books, and reserve shelves. The downstairs "Apple Cellar" is a full-featured computer room (both Macintosh and IBM platforms), including printers and Internet connections for writing, research, and e-mail.

APPLICATION AND ADMISSION

You may apply to the Conference by submitting a sample of original work and an application form. Acceptance is based on the strength and promise of the writing sample and the admission board's judgment that the applicant will benefit from the Conference. The workshops are designed to accommodate both published writers and those in the early stages of promising careers.

Workshops can fill up fast; we encourage you to apply as early as possible.

We cannot enroll anyone for less than the full 11 days of the Conference. Applicants must be at least 18 years of age.

DEADLINES

Financial aid applications must be postmarked by March 15.

Persons applying as contributors or auditors who postmark their applications by April 15 will be advised of our admissions decision by May 15.

Persons applying as contributors or auditors after April 15 will be advised of our admissions decision on a rolling basis.

The deadline for applying as a contributor or auditor is July 15th.

SUBMITTING A MANUSCRIPT

■ Applicants should submit a manuscript of unpublished work in progress for consideration by our admissions board: up to 25 double-spaced pages of fiction or nonfiction, or up to 10 pages of poetry. Your name should be on each page. No staples, please.

■ Please include a short synopsis if your manuscript is excerpted from a longer project.

■ If you are accepted, the manuscript you send with your application will be critiqued in your workshop and in a private conference with your workshop leader. If you wish to send different material for this purpose, you may do so before June 15.

■ Due to the volume of applications, we cannot accept revisions or additions once the original is received, except a substitute manuscript after your admission.

■ Please do not send children's or young adult literature, newspaper journalism, or academic writing.

■ We will return supporting materials if you include a self-addressed, stamped envelope. You may also enclose a self-addressed, stamped envelope or postcard if you would like us to acknowledge receipt of your application.

FINANCIAL AID

Financial aid applications must be postmarked by March 15. Candidates will be notified by letter in June.

Thanks to the generous support of Middlebury College and to an endowment fund established by past Bread Loafers and other donors, we are able to offer three types of financial aid: fellowships, tuition scholarships, and work-study scholarships. We award financial aid in recognition of published work or literary promise; financial need has no bearing on our decisions. The awards must be used in the year they are granted. An applicant may receive a fellowship, tuition scholarship, or work-study scholarship only once in a given genre.

FELLOWSHIPS

To be considered for a fellowship, applicants should have published one book (and not more than two) within the last four years, in the genre in which they are applying. At Bread Loaf, each fellow gives a reading from his or her own work and may also offer a one-hour class on some aspect of craft. (Proposals for these classes are solicited from fellows after they are admitted.) Each fellow is assigned to a workshop and may be asked to assist the faculty member.

Fellowships cover full tuition, room, and board at the Conference (\$1,780).

With your application for a fellowship, please include a letter of recommendation from an editor, agent, or colleague, as well as a copy of your book (your most recent one, if you have published two). Galleys or proofs are acceptable, but your book must be in print by the time of the Conference. Since fellows' work is not critiqued in workshops or by faculty, there is no need to submit a manuscript in progress.

Please do not send chapbooks, self-published books, books for which you have served as coauthor or editor, academic work, children's or young adult literature, or "how-to" books.

TUITION SCHOLARSHIPS

Tuition scholarships are awarded to writers who are actively publishing original work in distinguished magazines and literary periodicals, such as *Poetry*, *Callaloo*, *Atlantic Monthly*, *New England Review*, and *Threepenny Review*, or who have received recognition such as the "Discovery"/The Nation Award or a National Endowment for the Arts Fellowship.

Tuition scholarships cover tuition at the Conference (\$1,160).

Along with your application, please include a letter of recommendation from a teacher, editor, or colleague, and photocopies of work that has been published within the last two years. Since tuition schol-

ars are contributors in workshops, please also include unpublished work according to the guidelines for submitting manuscripts.

WORK-STUDY SCHOLARSHIPS

Work-study scholarships are awarded to applicants whose writing shows exceptional promise. At Bread Loaf, recipients work as waiters in the dining room. Food preparation is not involved, and previous experience is not required. The work is physically quite demanding, however, so candidates should be in very good physical condition.

Work-study scholars earn their room and board, and the scholarship covers all but \$200 of the tuition fee.

Recommendations are not required. Please follow the regular guidelines for submitting manuscripts.

AUDITORS

If you would prefer to come to the Conference without bringing a manuscript, you may apply as an auditor. You need not send a writing sample. Admission will be offered to individuals who are just beginning to write, but who do not have a manuscript ready for close criticism; to teachers of writing; to those involved in editorial work; and to those who simply wish to learn about contemporary writing and publishing. Auditors participate in workshops and, with the exception of the private manuscript critiques, in all other aspects of the Conference.

PAYMENT INFORMATION

At the time of admission, we require a nonrefundable deposit (fellows excepted) of \$200. The deposit will be applied to your total charges; we will bill you for the balance on June 1.

No refund of fees will be made for people who must leave the Conference early.

There is no application fee.

Ed Hirsch helped not only with individual poems, but with my work as a whole, pointing to how I might increase its depth and amplitude. He encouraged me to take on poems of greater ambition, scope, and risk. He brought out the best in me.

Brian Komei Dempster

San Francisco

I am certain that Bread Loaf was a personally transforming event — I think it was for many who came — though my understanding of what it meant will no doubt evolve over time. For now, what I carry with me are resonances of the utterly disarming collegiality of participants, and our shared sense of triumph in coming together to hone our individual contributions to the "one big story."

Eric Darton, New York City

FEES

CONTRIBUTOR

Tuition: 1,160

Room/Board: 620

Total: 1,780

AUDITOR

Tuition: 1,085

Room/Board: 620

Total: 1,705



Faculty



Patricia Hampl



Garrett Hongo



Michael Collier



Toi Derricotte

NONFICTION

Patricia Hampl is best known for her memoirs, *A Romantic Education* and *Virgin Time*. She has also published two volumes of poetry and *Spillville*, a prose meditation on Antonin Dvořák's summer in Iowa. She is the recipient of Guggenheim, Bush Foundation, and National Endowment for the Arts fellowships; in 1990 she received a MacArthur Fellowship. She is Regents' Professor and McKnight Distinguished Professor of English at the University of Minnesota, and she is a member of the permanent faculty of the Prague Summer Seminars. Her most recent book is *I Could Tell You Stories: Sojourns in the Land of Memory*.

Garrett Hongo is the author of a memoir, *Volcano*. He is the editor of *The Open Boat: Poems from Asian America* and *Under Western Eyes: Personal Essays from Asian America*, and he has published two books of poetry: *Yellow Light* and *The River of Heaven*, which was the 1987 Lamont Poetry Selection of the Academy of American Poets and a finalist for the 1989 Pulitzer Prize. He has received NEA and Guggenheim fellowships, and his essays and poems have

appeared in *APR*, *Antaeus*, *New England Review*, *Ploughshares*, *The New York Times*, and *The New Yorker*. He teaches at the University of Oregon.

POETRY

Michael Collier, director of the Conference, is the author of four books of poems, *The Clasp and Other Poems*, *The Folded Heart*, *The Neighbor*, and, most recently, *The Ledge*. He has received Guggenheim and Thomas Watson fellowships, two NEA fellowships, a "Discovery"/*The Nation* Award, the Alice Fay di Castagnola Award from the Poetry Society of America, and a Pushcart Prize. His poems have appeared in *The New Yorker*, *Antaeus*, *The Nation*, *The New Republic*, and *Poetry*. Mr. Collier has taught at Yale University and The Johns Hopkins University, and is currently the codirector of the Creative Writing Program at the University of Maryland.

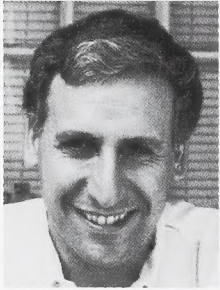
Toi Derricotte has published four collections of poetry: *Natural Birth*, *The Empress of the Death House*, *Captivity*, and, most recently, *Tender*, which received the Paterson Poetry Prize for 1998. A memoir, *The Black Notebooks*, received the

Anisfield-Wolf Book Award for nonfiction and other prizes. She has received two fellowships from the National Endowment for the Arts and a United Black Artists, USA, Inc., Distinguished Pioneering of the Arts Award. She is Professor of English at the University of Pittsburgh. In 1999-2000 she is the Delta Sigma Theta Endowed Chair in Poetry at Xavier University. She is a cofounder of Cave Canem, a workshop retreat for African-American poets.

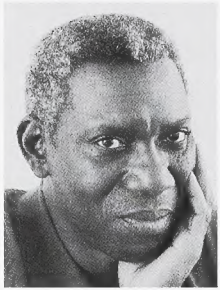
Linda Gregerson's most recent book of poems, *The Woman Who Died in Her Sleep*, was a finalist for both The Poet's Prize and the Lenore Marshall Award. She is also the author of *Fire in the Conservatory* (poetry); *The Reformation of the Subject: Spenser, Milton, and the English Protestant Epic*; and *Negative Capability: Essays on Contemporary American Poetry* (forthcoming). She has received awards from the Poetry Society of America, *Poetry* magazine, the Ingram Merrill Foundation, the NEA, the National Humanities Institute, and the Institute for Advanced Study in Princeton. She directs the MFA program in creative writing at the University of Michigan, where she teaches Renaissance literature.



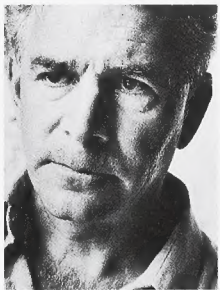
Linda Gregerson



Edward Hirsch



Yusef Komunyakaa



Michael Palmer



David St. John

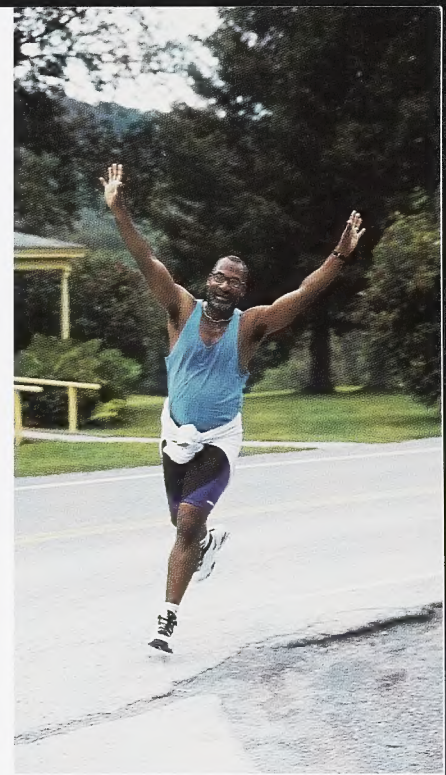
Edward Hirsch, a 1998 MacArthur Fellow, has published five books of poems: *For the Sleepwalkers*, *Wild Gratitude*, which won the National Book Critics Circle Award, *The Night Parade*, *Earthly Measures*, and, most recently, *On Love*. He has also published two prose books on the nature of reading poetry: *How to Read a Poem* and *Fall in Love with Poetry* and *Responsive Reading*. He writes a column on poetry for *American Poetry Review*, serves as the poetry adviser to *DoubleTake* magazine, and teaches in the Creative Writing Program at the University of Houston.

Yusef Komunyakaa has published eleven books of poems, including *Neon Vernacular: New and Selected Poems 1977-1989*, which won the 1994 Pulitzer Prize for Poetry; *Thieves of Paradise*, a finalist for the 1999 National Book Critics Circle Award; and *Blue Notes: Essays, Interviews & Commentaries*. Forthcoming are *Talking Dirty to the Gods* and *Pleasure Dome: New and Collected Poems, 1975-1999*. He is a professor in the Council of Humanities and Creative Writing Program at Princeton University and a recently elected chancellor of the Academy of American Poets.

Michael Palmer has published eight collections of poetry and a prose work, *The Danish Notebook*. He

has published translations from the French, Russian, and Portuguese and has collaborated with a range of visual artists and composers. His collection, *At Passages*, received the America Award for Poetry. He has received Guggenheim Foundation and Lila Wallace-Reader's Digest Fund Writer's awards. A new collection of poems, *The Promises of Glass*, is forthcoming.

David St. John is the author of six collections of poetry, most recently, *Study For The World's Body: New & Selected Poems*, nominated for the National Book Award; *The Red Leaves of Night*; and *In the Pines: Lost Poems, 1972-1997*. He is also the author of a prose collection, *Where the Angels Come Toward Us*. He has been a Guggenheim Fellow, a Rome Prize Fellow, and a visiting scholar at the Getty Research Institute. He is professor of English and director of creative writing at The University of Southern California.



Herman Beavers at the finish line of the Writer's Cramp Race.

75th Anniversary Celebration Guests

Julia Alvarez, Poet and Fiction Writer

Louise Glück, Poet

Paul Mariani, Poet and Biographer

Robert Pack, Poet, Essayist, and Director

Emeritus of the Bread Loaf Writers' Conference

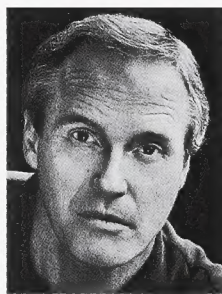
Nancy Willard, Poet and Fiction Writer



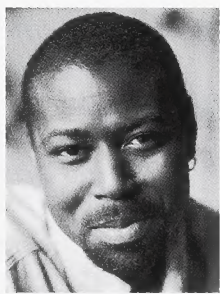
Charles Baxter



Lynn Freed



David Huddle



Randall Kenan



Barry Lopez



Beverly Lowry

FICTION

Charles Baxter's most recent book is a novel, *The Feast of Love*. He is the author of four books of stories, including *Believers* and *A Relative Stranger*, and two other novels, *First Light* and *Shadow Play*. He has also written a book of essays on fiction, *Burning Down the House*. He has received fellowships from the Guggenheim Foundation and the Lila Wallace-Reader's Digest Fund, and was the recipient of the Award in Literature of the American Academy of Arts and Letters. He teaches at the University of Michigan, Ann Arbor.

Lynn Freed's novels include *The Mirror*, *The Bungalow*, *Home Ground*, and *Friends of the Family* (formerly *Heart Change*). Her short fiction and essays have appeared in *Harper's*, *The New Yorker*, *Atlantic Monthly*, *The New York Times*, *The Washington Post*, *Newsday*, *Elle*, and *Vogue*, among others. Born in South Africa, she came to

the U.S. as a graduate student, earning a Ph.D. in English literature from Columbia University.

David Huddle is the author of many books of stories and poems, including *Paper Boy*, *Stopping by Home*, *The High Spirits*, *Only the Little Bone*, *The Nature of Yearning*, *Intimates*, *A David Huddle Reader*, and *Tenorman*, and a book of essays *The Writing Habit*. In 1999, he published his first novel, *The Story of a Million Years*, as well as *Summer Lake: New & Selected Poems*. Huddle teaches at the University of Vermont and the Bread Loaf School of English.

Randall Kenan's books include *Walking on Water*, *A Visitation of Spirits*, and *Let the Dead Bury Their Dead*, a collection of stories which was nominated for the *Los Angeles Times* Book Award for fiction, was a finalist for the National Book Critics Circle Award, and was among *The New York Times* Notable Books of 1992. The

recipient of many awards including a Guggenheim Fellowship and the 1997 Rome Prize from the American Academy of Arts and Letters, Kenan has also written a young adult biography of James Baldwin, and is a frequent reviewer for *The Nation*. He teaches at the University of Memphis.

Barry Lopez's recent work includes a short story collection, *Field Notes*, and a collection of essays, *About This Life*. He is also the author of *Arctic Dreams* and a novella-length fable, *Crow and Weasel*. He writes regularly for *Harper's*, *The Georgia Review*, *Manoa*, and *Orion*. He is a recipient of the National Book Award, the Award in Literature from the American Academy of Arts and Letters, and Lannan and Guggenheim fellowships. For the past thirty years he has lived in rural Oregon.

Beverly Lowry has published six novels, including *Come Back, Lolly Ray*; *Emma Blue*; *Breaking Gentle*; and

The Track of Real Desires; and a book of nonfiction, *Crossed Over*. Her work has appeared in *The Mississippi Review*, *The New York Times*, and *The New Yorker*. She has received NEA and Guggenheim fellowships and a Mississippi Institute of Arts and Letters Fiction award. A new book about Madam C. J. Walker will be published in 2001.

Antonya Nelson is the author of three short story collections: *The Expendables*, *In the Land of Men*, and *Family Terrorists*; and three novels, *Talking in Bed*, *Nobody's Girl*, and *Living to Tell*. Her work has appeared in *The New Yorker*, *Esquire*, *TriQuarterly*, and *Story*, and in anthologies including *O. Henry Prize Stories* and *Best American Short Stories*. She was recently named by *The New Yorker* as one of the twenty best young fiction writers in the country. She teaches creative writing in the Warren Wilson MFA Program and at New Mexico State University.

Jay Parini is Axinn Professor of English at Middlebury College. He has published five novels, including *The Last Station* and *Benjamin's Crossing*; four collections of poetry, including *Anthracite Country* and *House of Days*; biographies of Steinbeck and Frost; a critical study of Theodore Roethke; and a volume of essays, *Some Necessary Angels*. He edited the *Columbia Anthology of American Poetry* and the *Norton Anthology of American Autobiography*. He is the recipient of a Guggenheim Fellowship and the *Chicago Tribune* Heartland Prize.

Helen Schulman is the author of the novels *The Revisionist* and *Out of Time*, and a collection of stories, *Not a Free Show*. She is coeditor of an anthology of essays, *Wanting a Child*. Her stories, essays, and reviews have appeared in *Time*, *Vanity Fair*, *Vogue*, *GQ*, *The New York Times Book Review*, *The Paris Review*,

STORY, and *Ploughshares*. She has written five commissioned screenplays. She presently teaches in the Graduate Writing Division of Columbia University.

Susan Shreve's novel *Plum & Jagers* will be published in June this year. She has written 11 other novels, most recently *The Visiting Physician*, *The Train Home*, and *Daughters of the New World*, which was an NBC mini-series. She is the author of 23 children's books and, with Porter Shreve, she is coeditor of a series of anthologies of original essays, the third of which, *Tales Out of School: Contemporary Writers on Their Student Years*, will be published this year. She has received NEA, Guggenheim, and Woodrow Wilson fellowships. She is a professor in the MFA program at George Mason University.



Andrea Barrett in conference with contributor Roger Lopata.

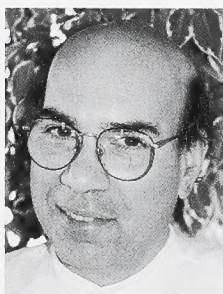
ADMINISTRATION

Devon Jersild is administrative director of the Conference. Her book, *Happy Hours: Stories of Women and Alcohol*, is forthcoming in September. Her short fiction has appeared in *The Kenyon Review* and *Ploughshares*, and has been anthologized in *The O. Henry Awards*. She has reviewed for the *Times Literary Supplement*, *The New York Times Book Review*, and *The Chicago Tribune*.

Carol Knauss has been the administrative assistant for the Conference for 24 years. She is a graduate of Barnard College.



Antonya Nelson



Jay Parini



Helen Schulman



Susan Shreve



Devon Jersild



Carol Knauss

